

Rolling Stone

3 Rockstars
Inspired by
"The Toad"


HOW TO
HAVE A
**HAPPY
HOCA!**

**ANALYSIS
OF A
ROCK
STAR**

ANDREW
A RARE INTERVIEW
WITH ROCK'S MOST
ELUSIVE GENIUS

Look Like an
**Amphibian
Adonis!**





It's sunset on the great plains of the Outback. Legions of fans are queuing up hours in advance. Roadies are running around setting up the stage, lights, and sound equipment. I'm supposed to be meeting rock's most elusive genius before the first concert of his highly anticipated Roadside tour. And then I see him. He's stretching in a Camel Pose on the stage in the midst of the chaos with his eyes closed. I walk up to him hesitantly and nervous. His eyelids pop open.

"Are you staring at me?"

I'm taken off-guard and a little bit embarrassed, "Um, well..."

"Overwhelming isn't it?"

"Ah ha, uh, yes it is actually. What is that you're doing?"

"An ancient meditation technique taught to me by the Bofu toads of Haikaido."

I can't believe I'm talking with him and I blurt out the first brilliant response that comes to mind, "Nice. Are you—"

He offers his hand for me to kiss, "Andrew. Obviously."

"I'm Charleze," I say, "Do you have time for questions now, or am I interrupting?"

"I can do yoga AND give you the interview of your career. I'm AMAZING at multitasking."

"Okay, what inspired you to create your hit single Toadally Gorgeous?"

"Me. Of course."

I pause, expecting more. "Fascinating."

"I know. Hey check it...Amid Amidi says this is a 'bust-a-gut comedy gem.'"

Andrew unfolds and transforms effortlessly into a Downward-Facing-Dog pose, his tiny buttocks rising up into my face. His head upside down, he looks to the mass of people lining up. "Look at them... The constant, suffocating, meaningless adoration. Do you know what it's like to be hounded day and night? Of course you don't. Look at those thin lips!"

Before I realize what is happening, he's balancing on one leg and the other is outstretched towards me with a toe gently pulling down my lower lip.

"Uh, fank you." I slur with his giant toe practically in my mouth. He nods as he raises his leg higher and grabs that same toe with his hand to stretch. "Other toads say your lyrics are self-centered. What do you think?"

"I am what I am. I feel if I can pleasure myself musically, then I can please others too."

"It is said you spend all your free time writing and making new songs. Aren't you afraid you'll miss out on something in life?"

"When opportunity knocks and I'm not home, opportunity waits. Oh there I go again. Me. Me. Me. Look at you, you funny little thing, tell me about you."

"Why... thank you," I laugh, flattered, "Um let's see. Well, I—"

"Sorry! Gotta go, the concert is about to start. You should hang around for the party after. I'm the life of parties I've never attended, so you KNOW this one's going to be good. Ta!" ■

Andrew is a Cane Toad, a rockstar, and tends to be theatrical. He is grotesque to all creatures other than toads, but by toad standards he has the perfect physique. He is vain, self-centered, supportive, positive, relaxed, and confident. This is his **Emotional Core**. Andrew has a persona he puts on like an actor trying to be a rockstar. He makes efforts to “stay cool” and not look needy. Also like an actor he has trained himself to feel an emotion at the maximum level at a moments notice. During most of the story everyone (including the audience) believes he is delusional. There is a “tragic thing” that happened to Andrew before our story begins. At his last roadside rock concert all except one of his screaming and adoring fans were flattened by a tractor-trailer. The last one was flattened by a car. Andrew has been searching



for a purpose ever since that night; he has a deep need to be adored. It is his addiction. Due to his stardom he believes everyone adores him. This is his **Core Life-View**. In other words, it’s the first thought to enter his mind in most situations. He will try to twist everything he hears or sees into this belief instead of changing his way of thinking. If a dingo was running towards Andrew, his internal dialog would be, “Ooo! Another adoring fan who wants my autograph! Oh wait... “ and THEN he would run away. Andrew’s authenticity-gauge is going to be the hardest to nail down. He is corrupted by fame like when an artist who becomes famous early doesn’t have his values set in stone. Andrew serves as Perry’s sidekick and faithful supporter. He feels his new purpose is to follow Perry on his quest. ■



Your typical Rockstar believes in “**Live Fast and Die Young**”, but Andrew isn’t quite so balls-to-the-wall. It does however take determination to reach stardom and Andrew does believe he is invincible. He’s not, but things always work out for him. A Rockstar is self-aware and **always knows where his audience is** (not our audience). After Andrew tells a dramatic story he would shoot a glance or two at his audience to make sure his performance landed. A Rockstar is **carefree** and **thinks he is enlightened about life**. Andrew prefers spirituality instead of science to relax or figure out a tense situation. In just such a moment Andrew offers, “You know what I do when I’m scared? Get a massage.” A Rockstar is **not self-conscious**. Andrew is only self-conscious because he knows the camera is there. He lost his fear of others laughing at him because he spent years performing in front of crowds. A Rockstar is **larger than life, proud of his body**, and tends to have **arrogant, grandiose delusions**. Andrew is convinced he is a sexy Rockstar beast. Perry and Red are convinced he’s out of his mind. ■

K
♥


ANDREW

Height: 5 inches (sitting)

Weight: 3 lbs

Personality: Theatrical Rockstar

Role in Film: Faithful Sidekick

Persona: Extrovert

Want: A Purpose

Need: To Be Adored

Mental Flaw: Vain, delusional-ly so

Moral Flaw: Self-Centered

Physical Flaw: Charmingly Disgusting

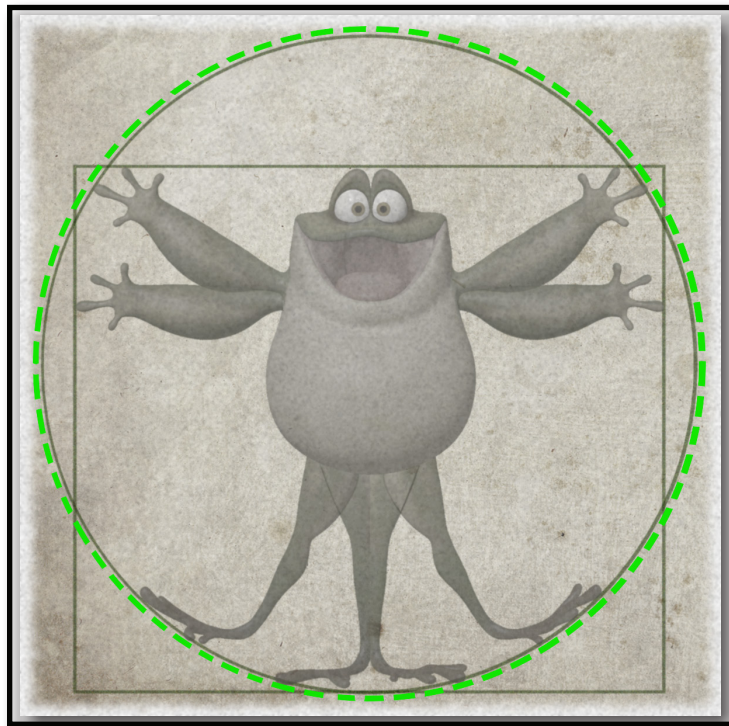
Fear: Being Irrelevant/Unsexy

Talent: Musical Maestro

Weapon: Poison Sacs

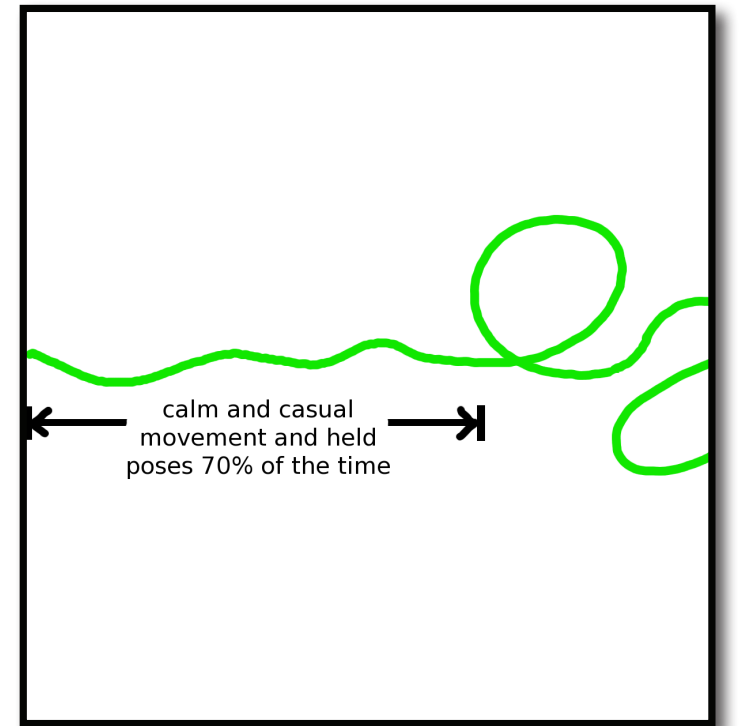
Arc: Briefly Selfless, Once

Extrovert



Extroverts feel very comfortable with others. This can be shown for the audience visually. Imagine a 'force field' within which a character can gesture. Some characters, like Perry, have a small bubble to gesture within. Andrew on the other hand has a very large gesture bubble. This gives him a lot of room to make exaggerated gestures when he is excited or really trying to make a point.

Personality Curve

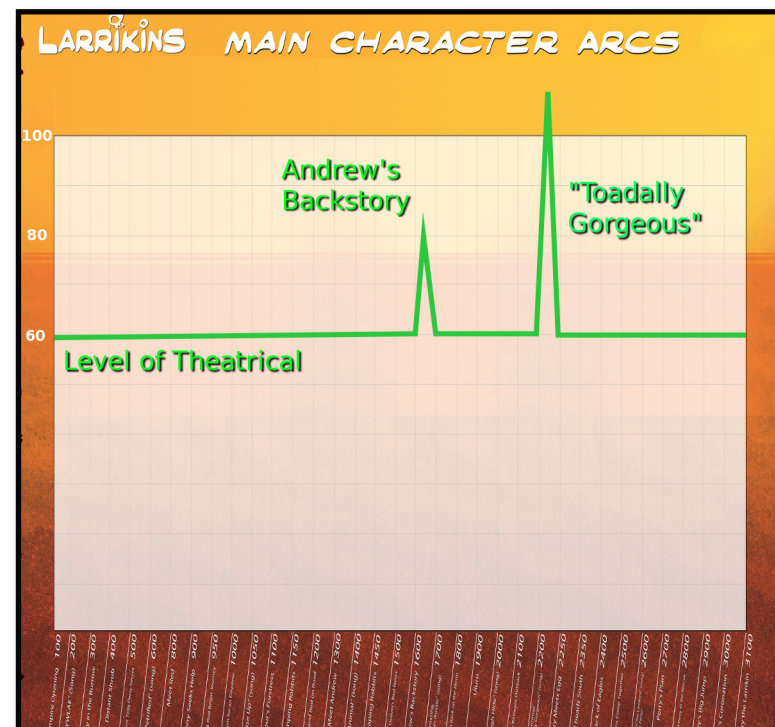


A personality curve represents the rhythm and essence of a character in motion.

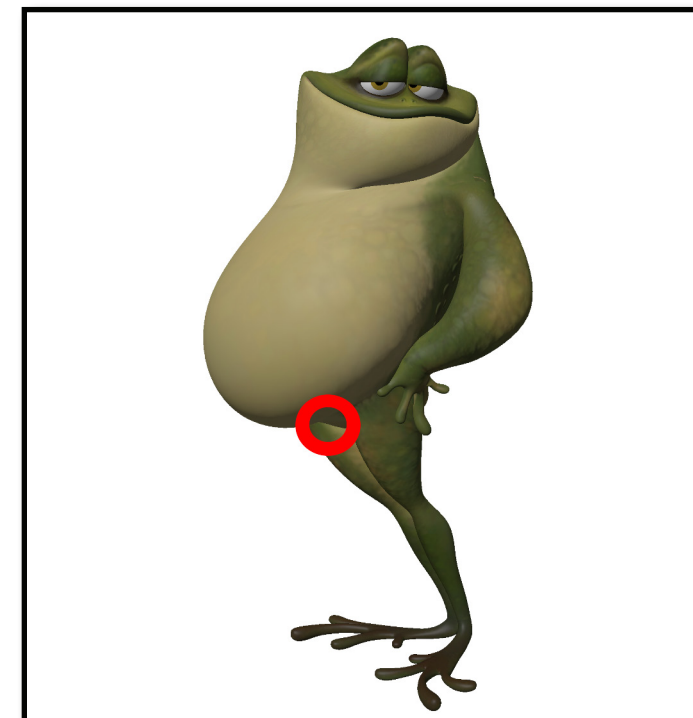
When he isn't hopping, there should be a casual, relaxed flow to Andrew's movement until he needs to "go big" and extroverted (to get attention, etc).

Visual Arc in Film

While other characters visually change over the course of the film, Andrew doesn't much. He's 60% theatrical most of the time, except for his back-story and his song "Toadally Gorgeous."



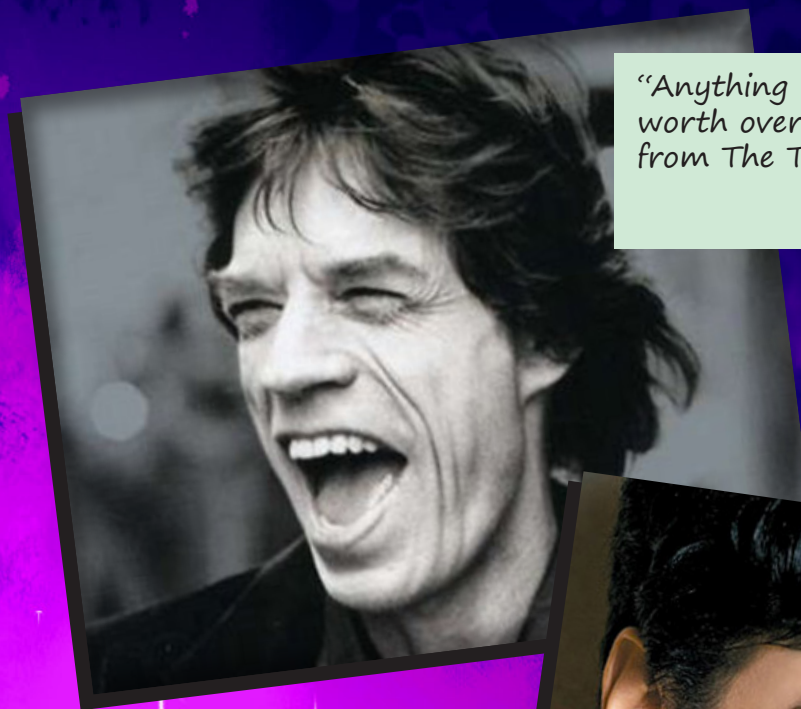
Power Center



Rockstars tend to be sensual by nature and overtly sexual in movement/posing. It just so happens that Andrew is the toad-based manifestation of sexuality. It makes sense Andrew's power center is located at his crotch.

ANDREW

...YOU'RE NOT THE
FIRST ONE TO BE
DAZZLED
BY MY BEAUTY!



"Anything worth doing is worth overdoing. I got that from The Toad."
-Mick Jagger

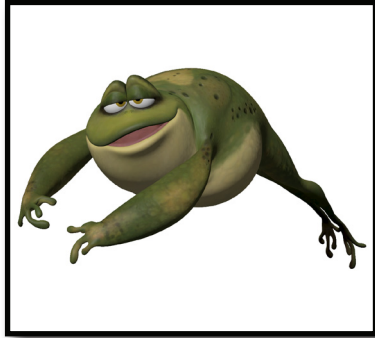


"Andrew taught me what's missing from music is danger. So I learned his funky sexy-time moves."
-Prince



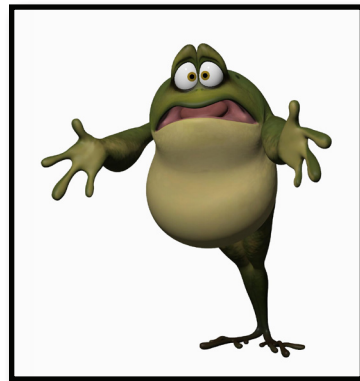
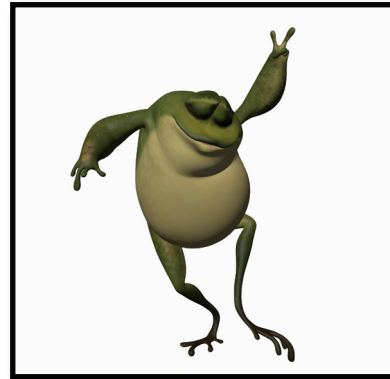
"Andrew helped me realize everyone adores me."
-Jim Morrison

Movement



Andrew hops when he needs to travel from one place to another. He stands when interacting or performing.

Andrew should have the theatricality of Prince, with the “cock-led” masculinity of Jagger and a swagger to his walk like Morrison.

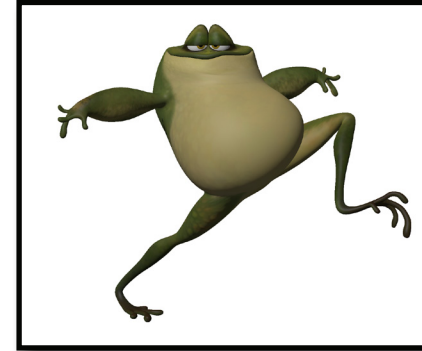


There will be a temptation to go broad all the time, but those moments should be restrained. That way it has more punch when we must go broad. Flourishes with hands or feet are always good though as long as they stay masculine.

At times he should also be gross in his movement to contrast with his self-image; imagine sounds of slurping spaghetti for inspiration.

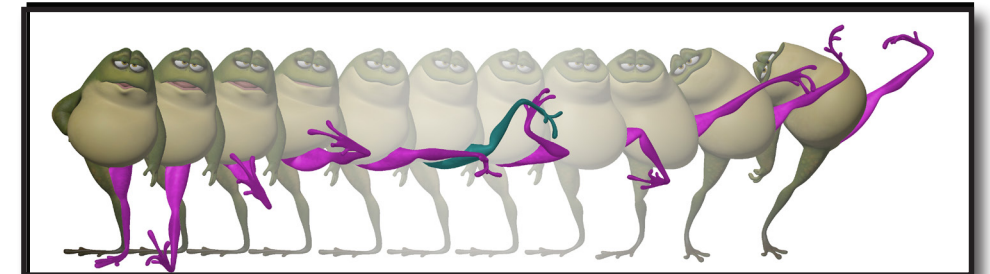


Movement (cont.)



He should have generous amounts of squash and stretch. Use sims to get lots of floppy overlap.

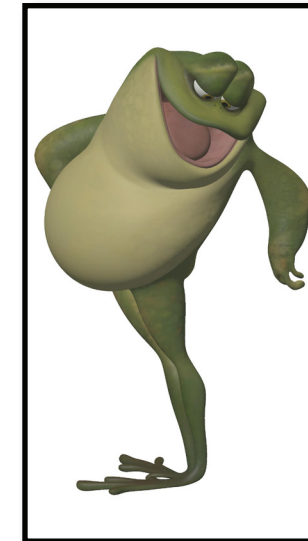
His legs can anticipate his movement in isolated and interesting ways.



Mannerisms

Andrew always knows where his audience is. He periodically checks if his audience is watching and getting the full effect of his performance.

Because Andrew is a performer he is keenly aware of how he presents himself. Andrew knows he looks good from every angle, but looks great in certain angles, so he readjusts his poses for the best one.

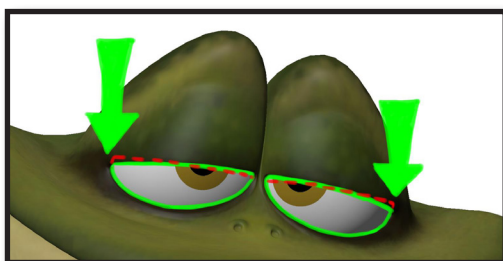


Visual Traits

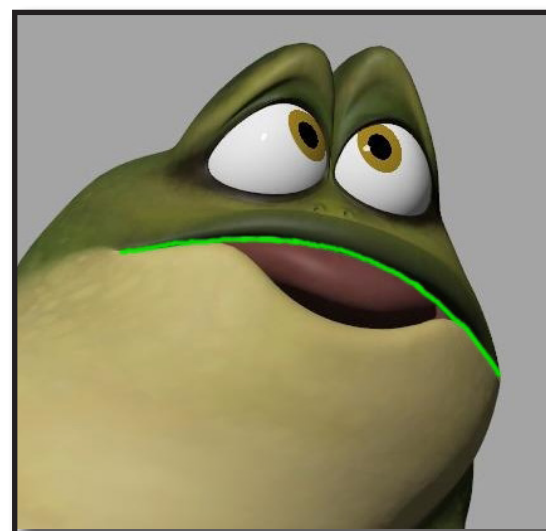


As much as possible, we should keep him half-lidded with a smile; this defines his character.

Never have a straight upper lip when smiling.



When Andrew is half-lidded, the outer corners of his lids are lower, usually a lid twist between 2-4 will do.



Always keep either the upper or lower lip-line as a simple curve. L/R_Mouth twist and seal_bias helps take the curve all the way through the lip corner.

Teeth can be used both to help a phoneme read and for comedy. Try to use them sparingly so it has more comedic punch when we really need it.

The teeth can be turned on by setting Teeth.display to one.



Look for opportunities to roll his lip-sync.

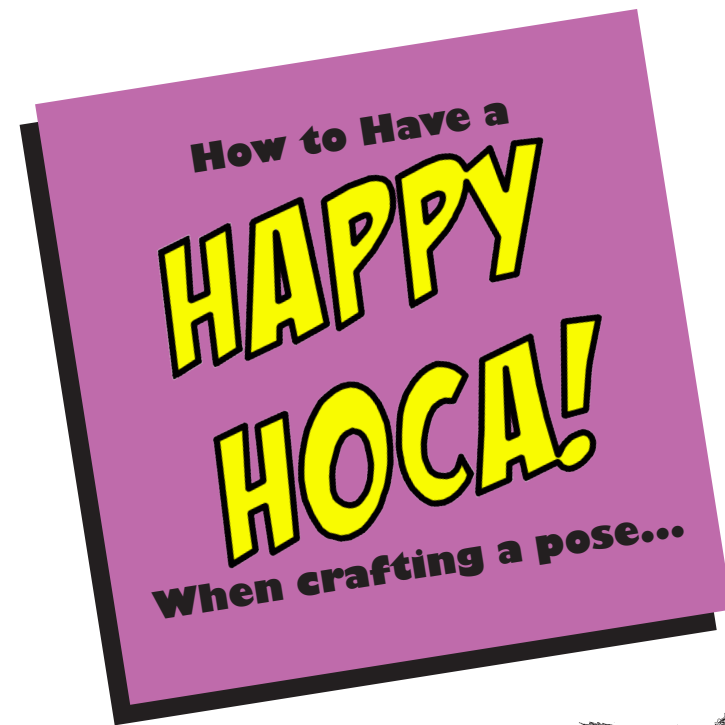
What would normally be an "OH" phoneme in a word often sounds like an "ER". Try to push it off to the side of his face when you hear it.





Is Andrew a Diva or is he just theatrical? Is he a Drama Queen? What's the difference? It's important to understand in order to "get" him. He IS NOT a Diva. A Diva is typically either a woman or a feminine man who is difficult to please or temperamental. Andrew IS however theatrical.

A theatrical character is exaggerated and excessively dramatic. Andrew's flamboyancy is tempered by his masculinity. Specifically, he is a narcissistic and seemingly delusional theatrical rockstar.



Step 1: Strong Line of Action

Step 2: Clarify Silhouette

Step 3: Straight vs. Curve

Step 4: Cleaner Lines

Step 5: Simple Graphic Shapes

Step 6: Graphic Expressions

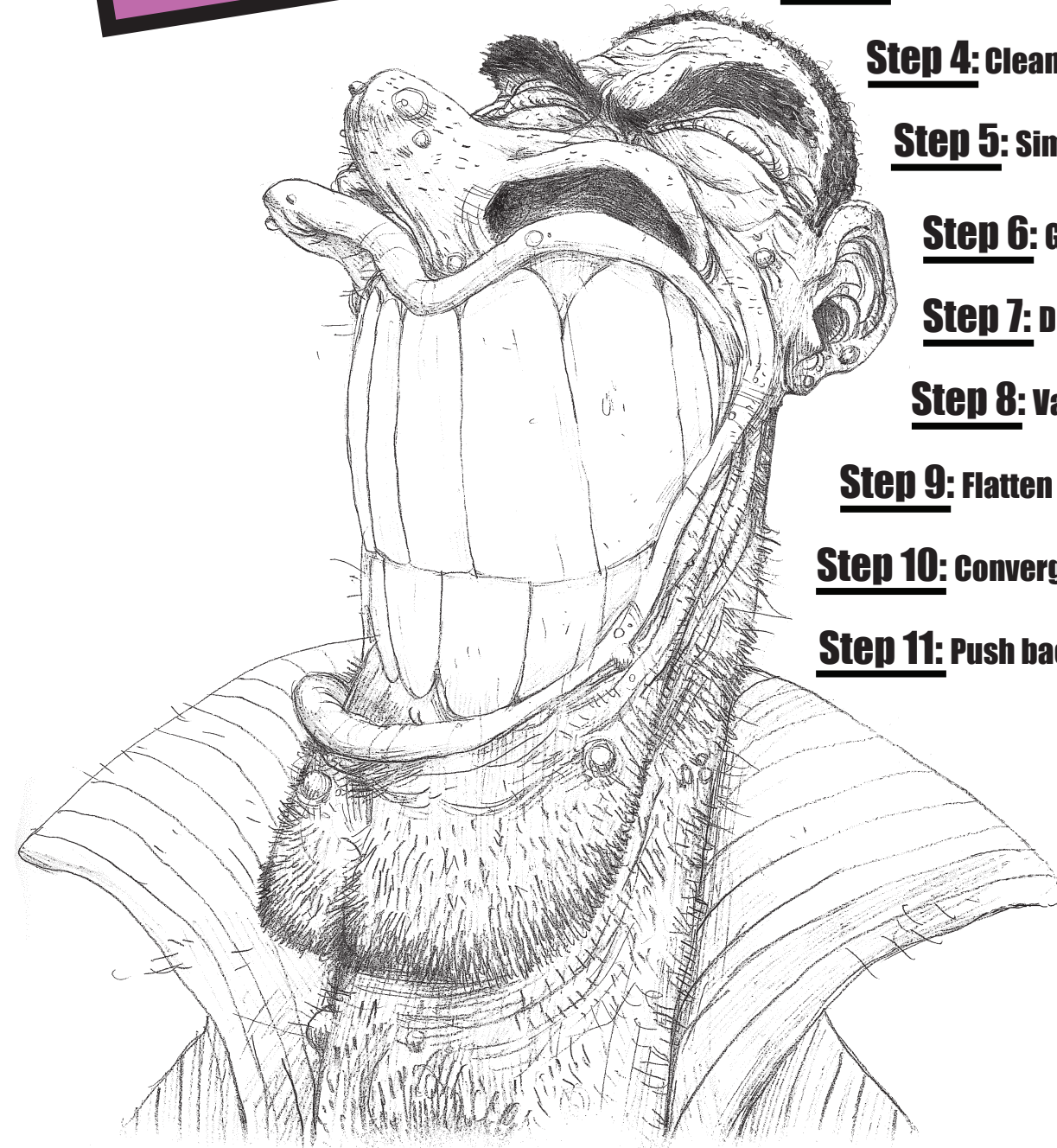
Step 7: Direct Audiences Eye

Step 8: Vary Axis of Body Parts

Step 9: Flatten pupils at eyelid edges

Step 10: Converge Eyes when wide open

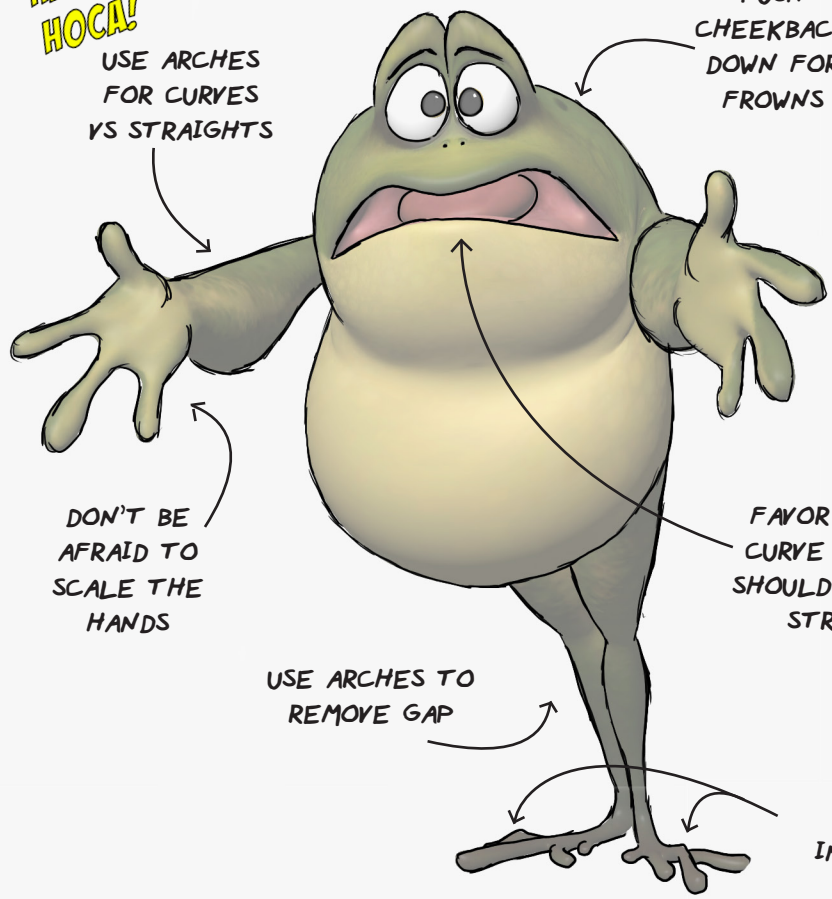
Step 11: Push back mouth corner- in 3/4



HAPPY HOCA!

USE ARCHES FOR CURVES VS STRAIGHTS

PUSH CHEEKBACK DOWN FOR FROWNS

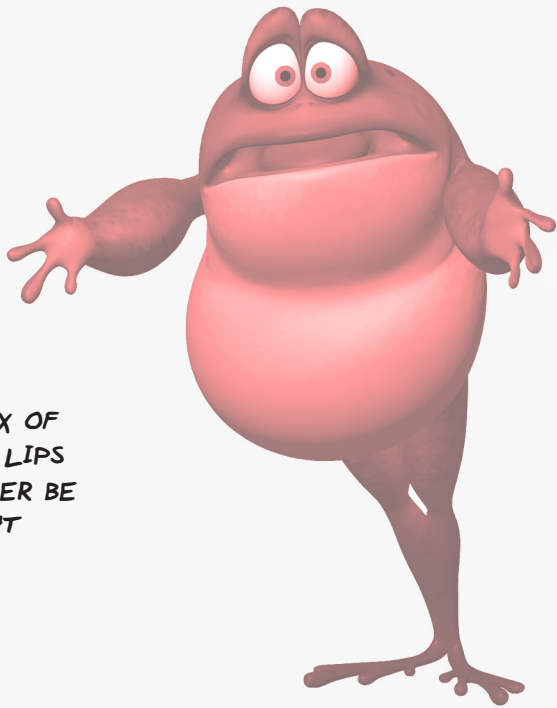


DON'T BE AFRAID TO SCALE THE HANDS

USE ARCHES TO REMOVE GAP

FAVOR APEX OF CURVE AND LIPS SHOULD NEVER BE STRAIGHT

ADD INTEREST TO TOES



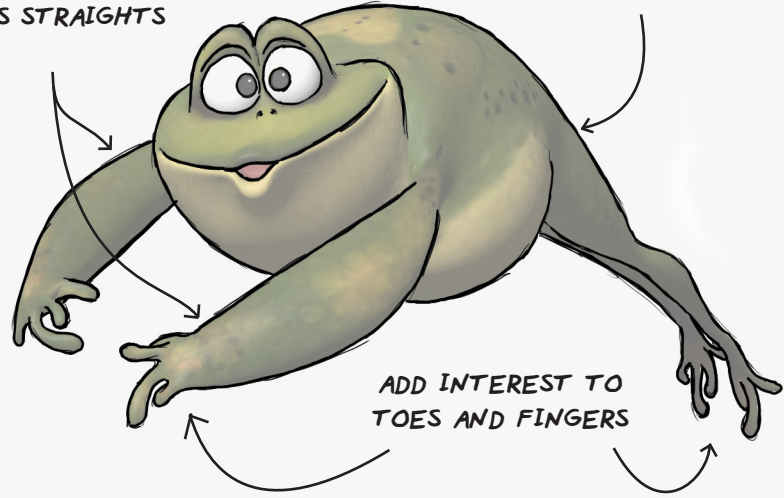
HAPPY HOCA!

USE ARCHES FOR CURVES VS STRAIGHTS

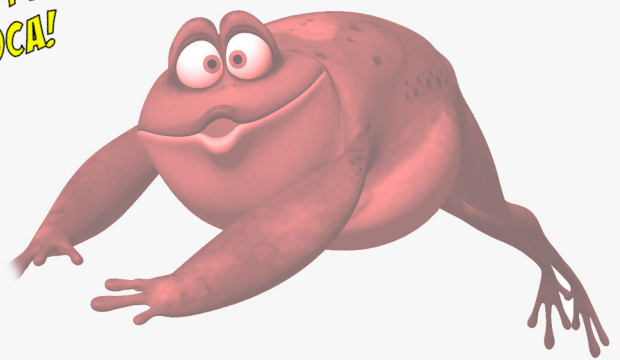
LIP AND GUM DOTS ARE USEFUL WITH PUCKERS

CREATE CLEAN LINES USING CONTOURS AND TORSO SMOOTH

HAPPY HOCA!



ADD INTEREST TO TOES AND FINGERS



PUSH UPLIP MID UP IN MOST CASES TO STAY ON MODEL FOR SMILES

WHEN TURNING HEAD USE SKULL AND UPFACE SIDE FOR MORE RANGE

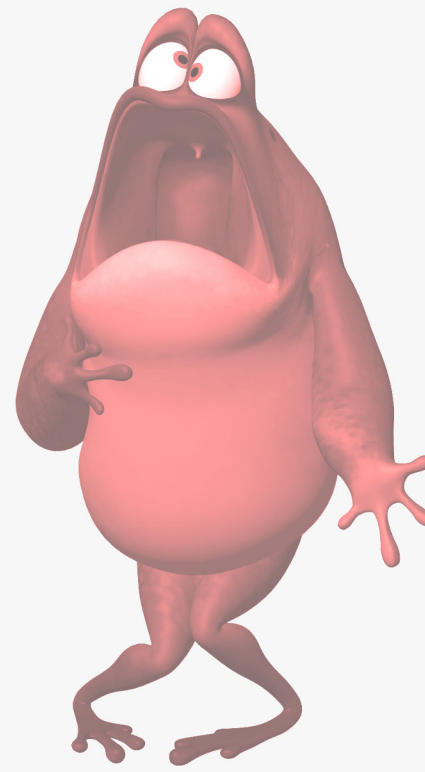


ADD INTEREST TO TOES

USE ARCHES

HAPPY HOCA!

USE SCULPTORS FOR BELLY CONTACT



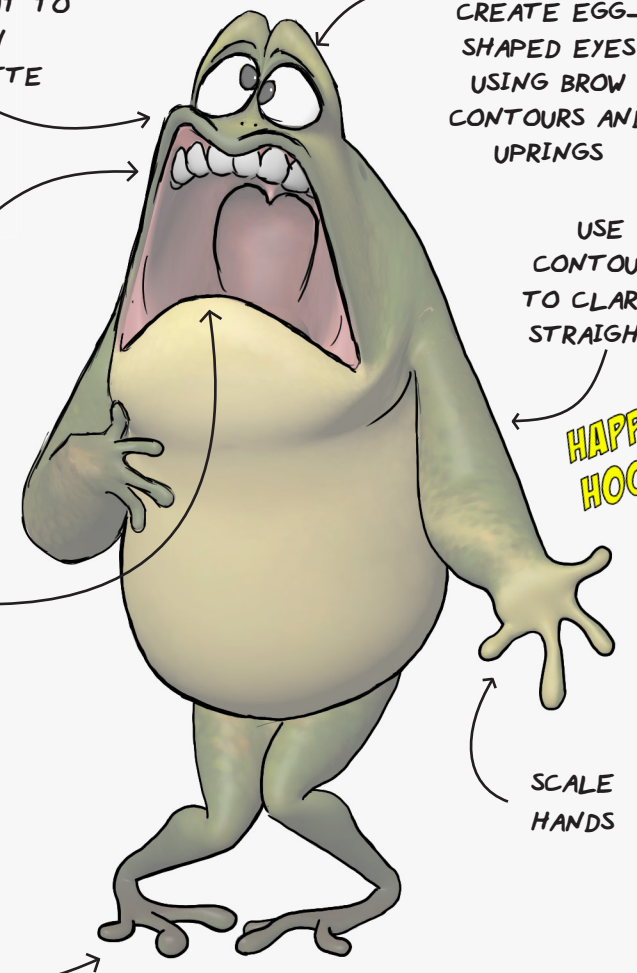
PUSH LIP OUT TO READ IN SILHOUETTE

ADD TEETH FOR COMEDY (SPARINGLY)

FOR SAD BROWS CREATE EGG-SHAPED EYES USING BROW CONTOURS AND UPRINGS

USE CONTOURS TO CLARIFY STRAIGHTS

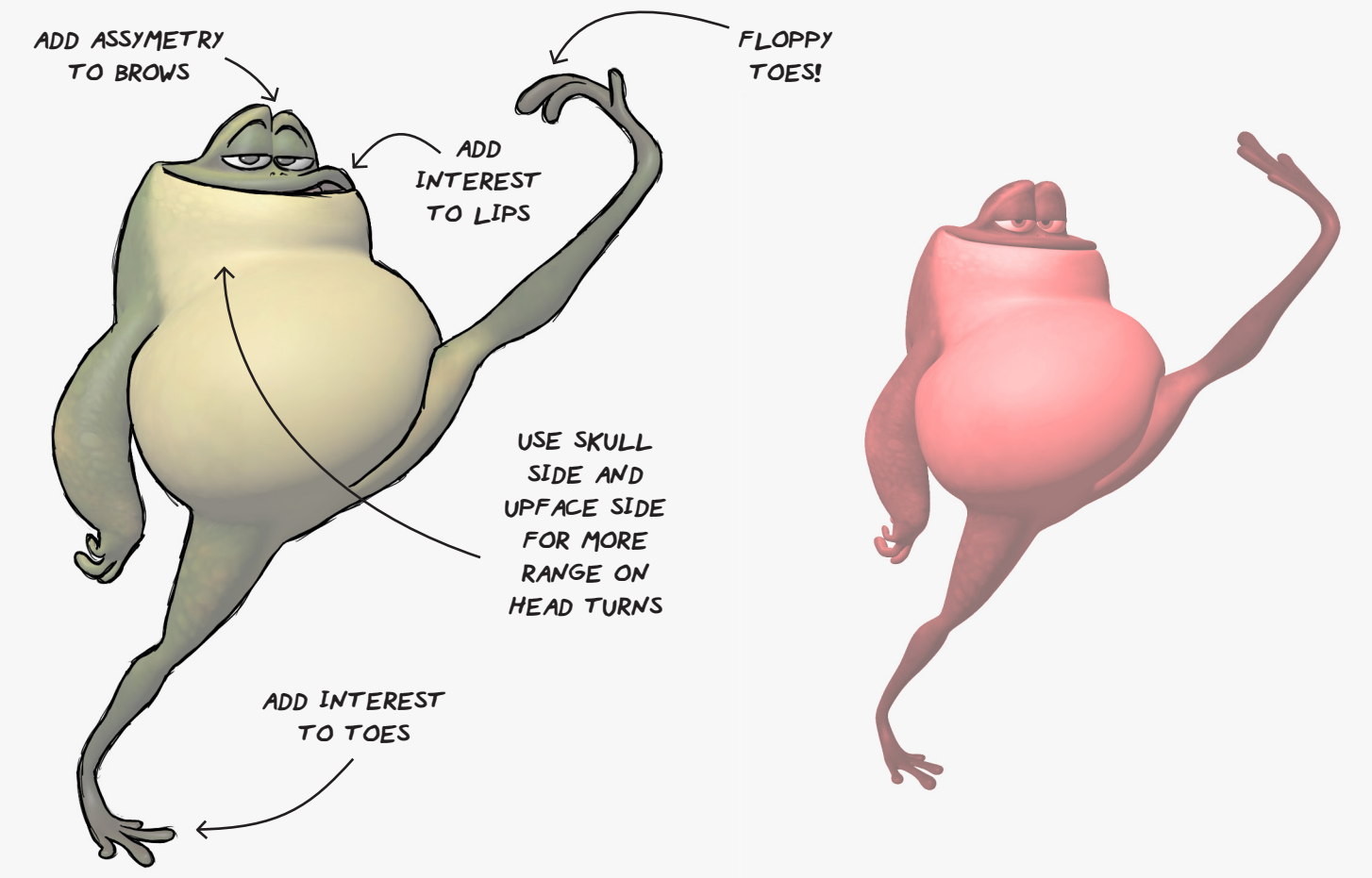
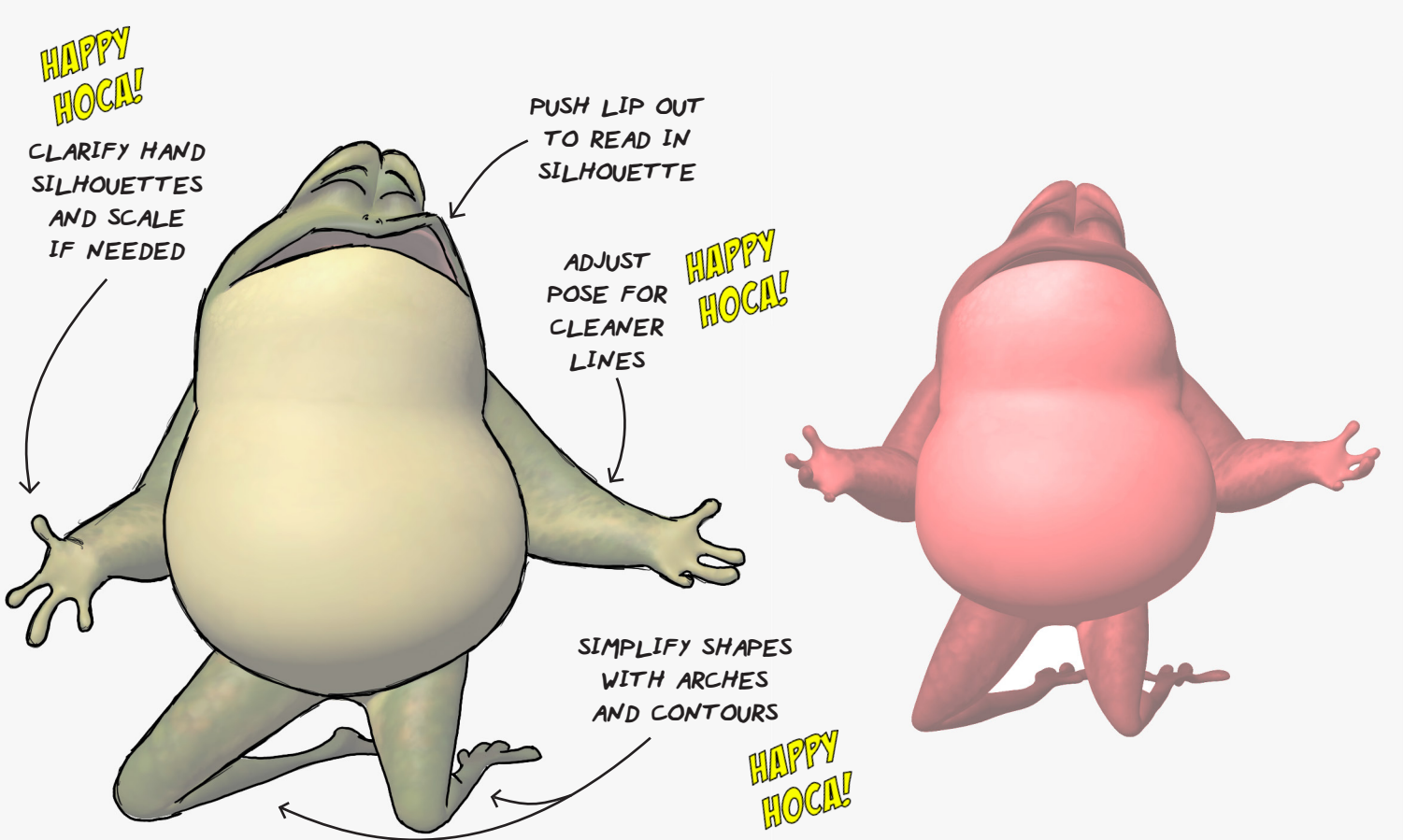
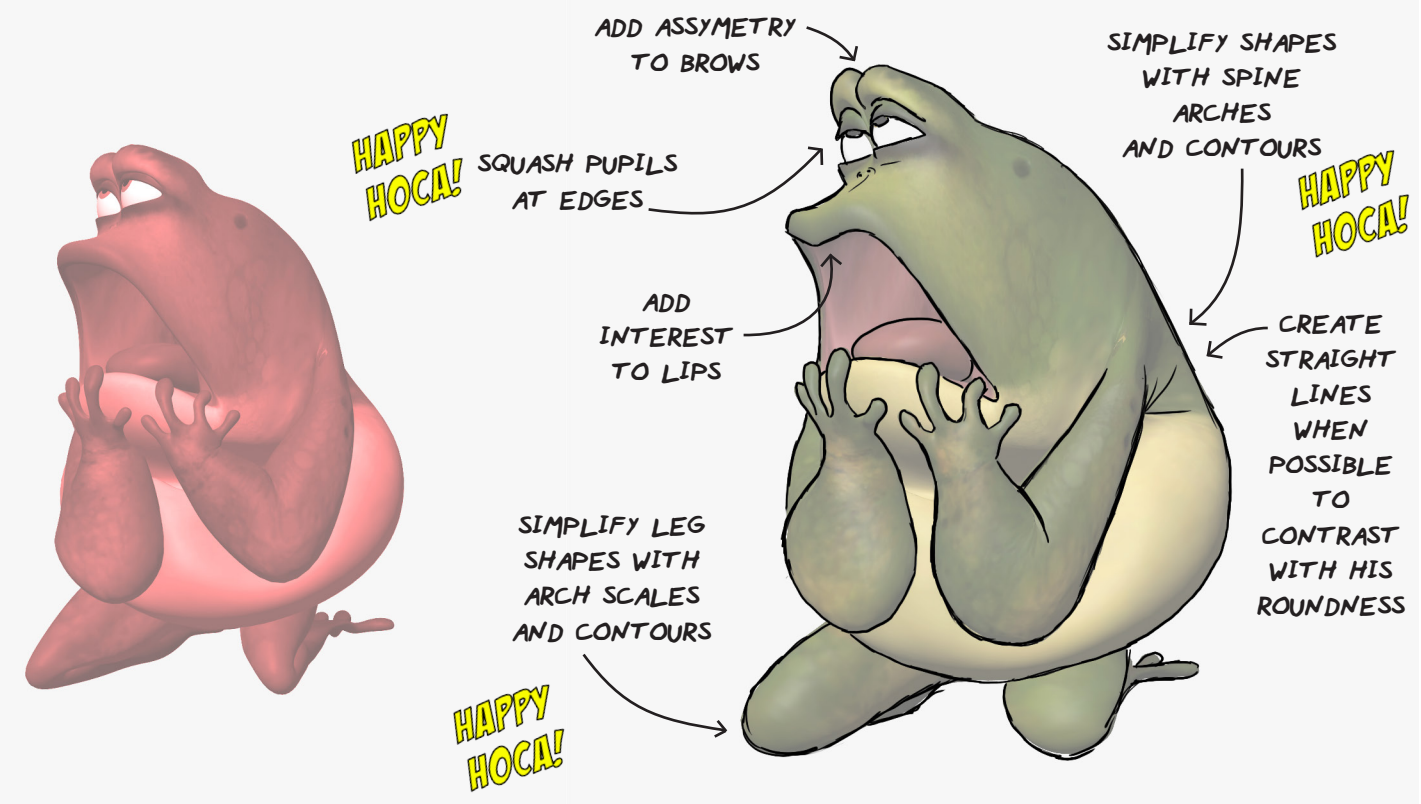
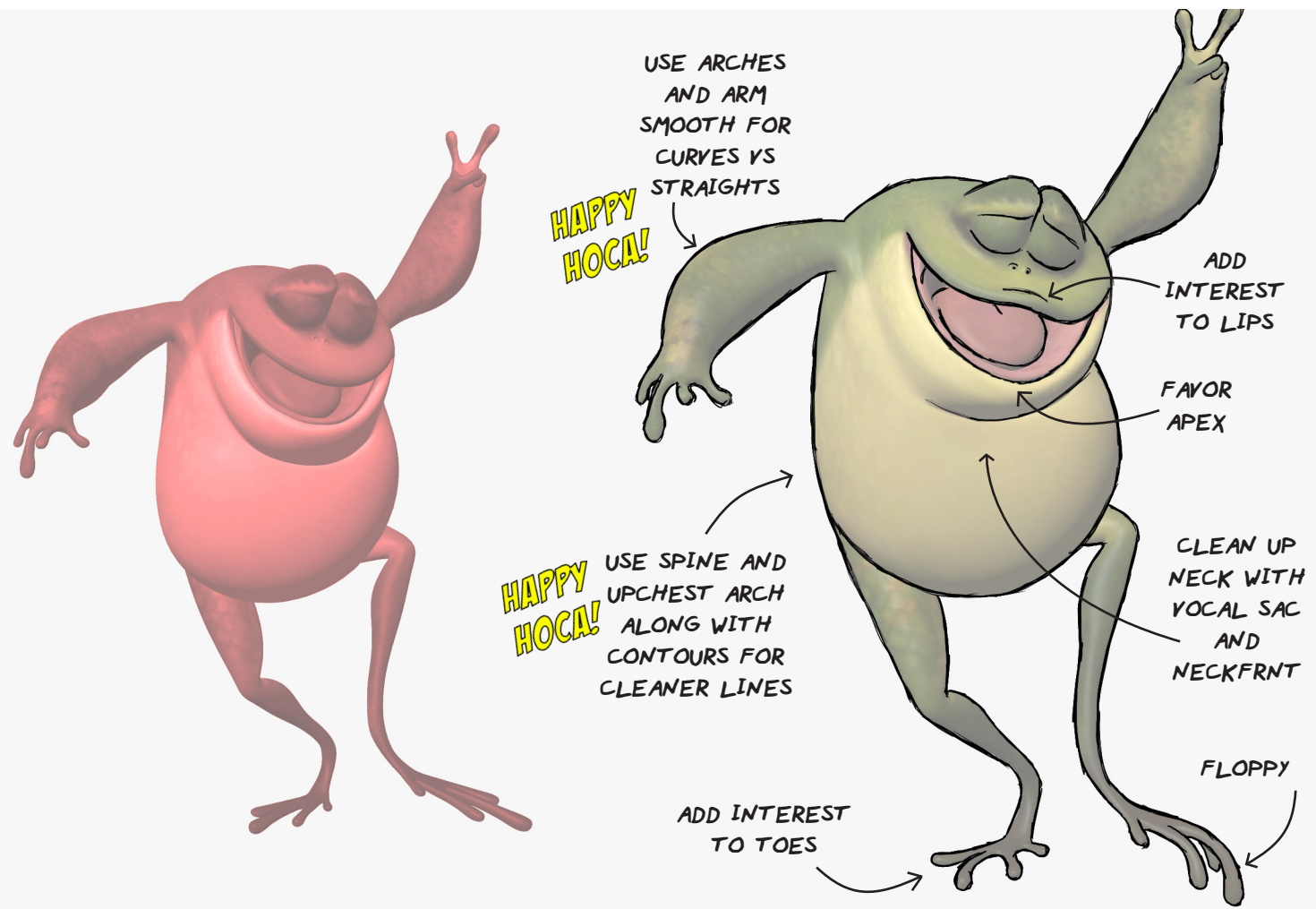
HAPPY HOCA!

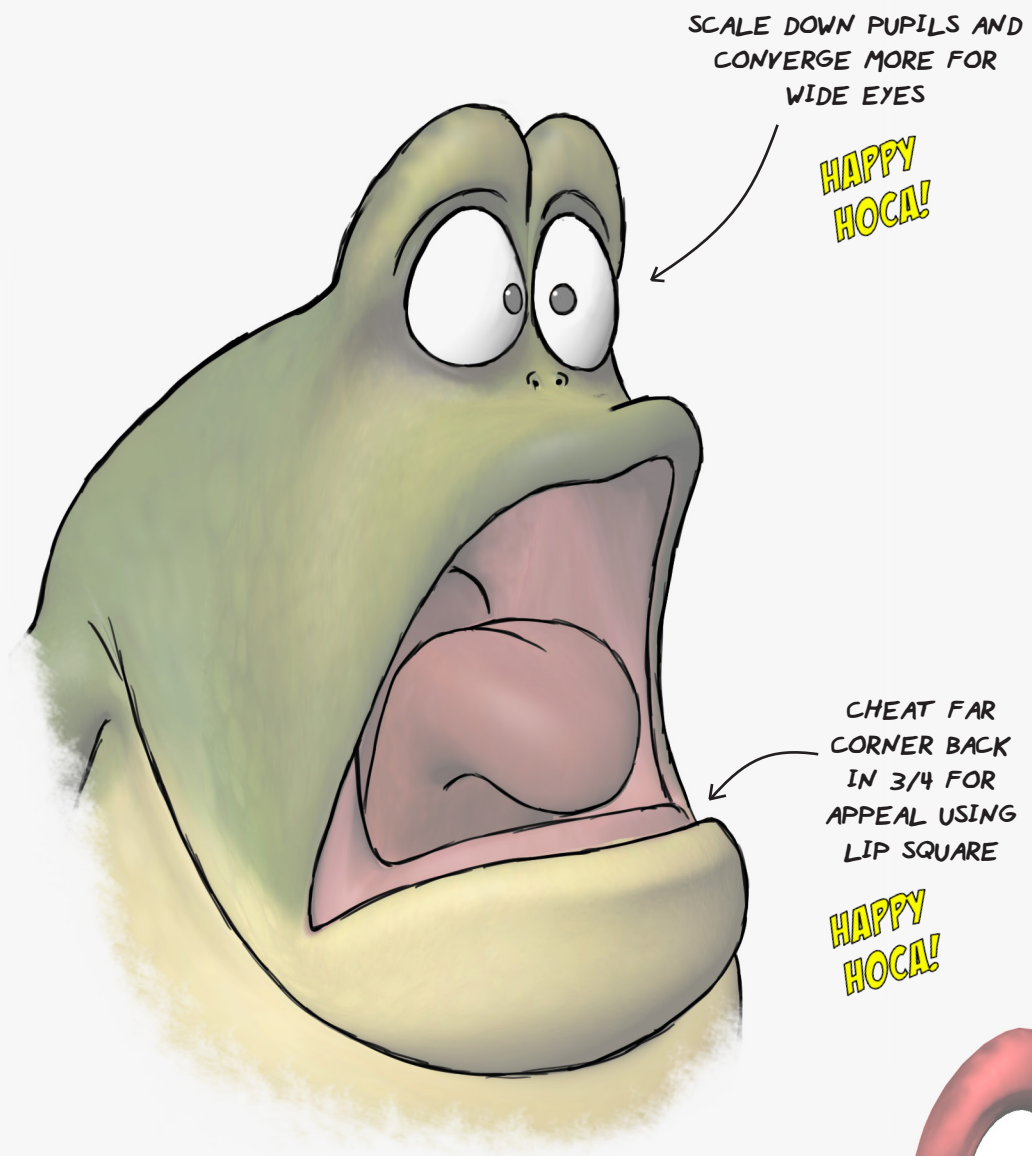


FAVOR APEX TO ONE SIDE

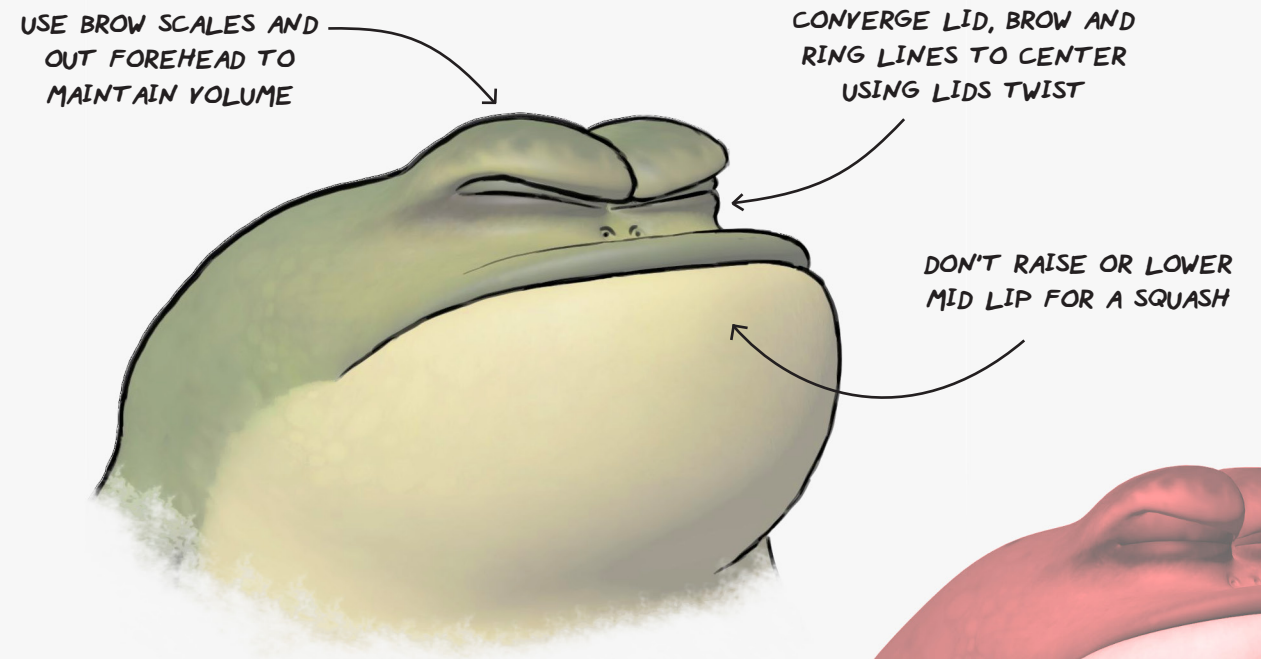
SCALE HANDS

ADD INTEREST TO TOES



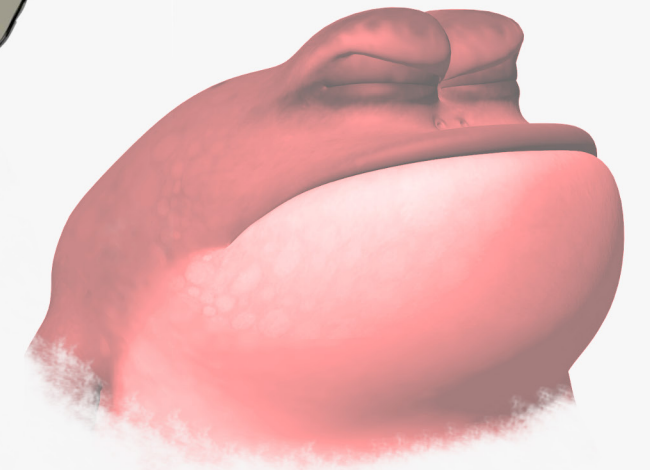


USE LOFACE SQUASH ON EXTREME OPEN MOUTH SHAPES AND TO ADD FLESHINESS TO LIP SYNC



USE UPFACE AND LOFACE SQUASH TO PUSH EXPRESSIONS

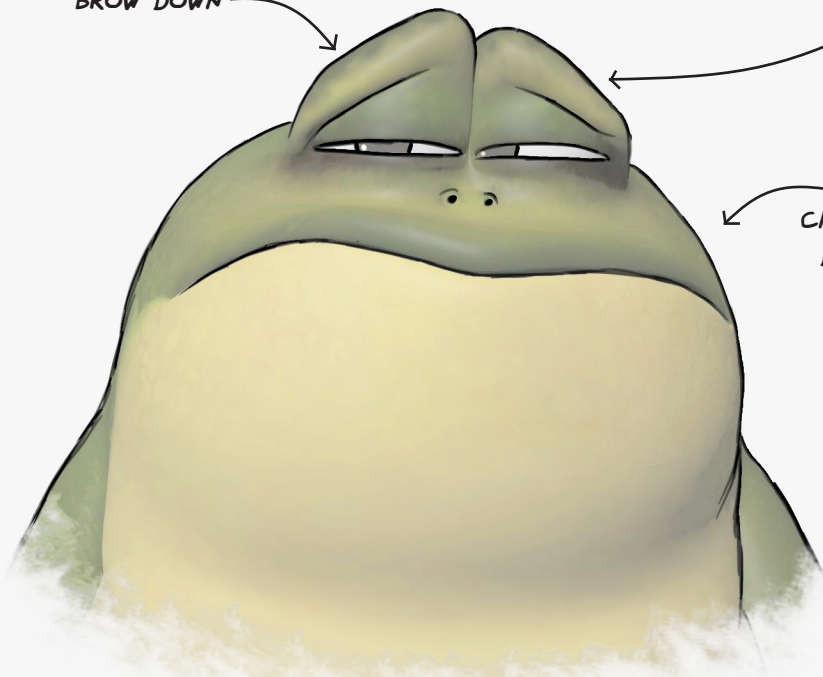
USE LIDS TWIST TO TILT OUTER LID CORNERS DOWN FOR HALF-LIDDED EYE SHAPES



"SUAVE" IS ANDREW'S HERO EXPRESSION



USE UP EYE SQUASH
SIDE TO LOWER OUT
BROW DOWN



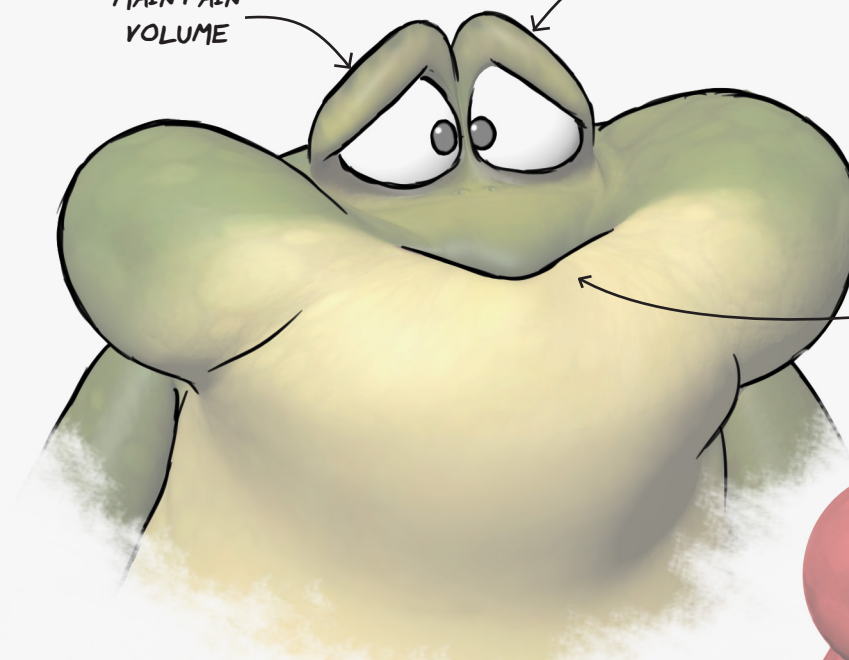
USE BROW
SCALES TO
MAINTAIN
VOLUME

PUSH
CHECKBACK
DOWN FOR
FROWNS



USE BROW
SCALES TO
MAINTAIN
VOLUME

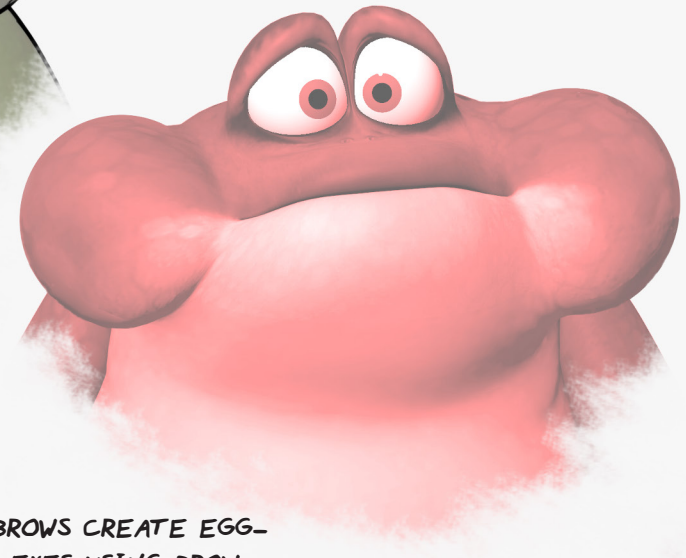
CONVERGE AND SCALE
PUPILS WHEN EYES WIDE



USE CONTOURS TO
SHAPE PUFFS AND
CREATE ASSYMETRY

CREATE GRAPHIC
MOUTH SHAPES WHEN
POSSIBLE

HAPPY
HOCA!



USE FACE
CONTOURS
TO SIMPLIFY
SHAPES

HAPPY
HOCA!

MULTI-SELECT
FOREHEAD CTRLS
WITH BROWS TO
MOVE DOWN



USE FACE
CONTOURS
FOR CLEAN
LINES

HAPPY
HOCA!

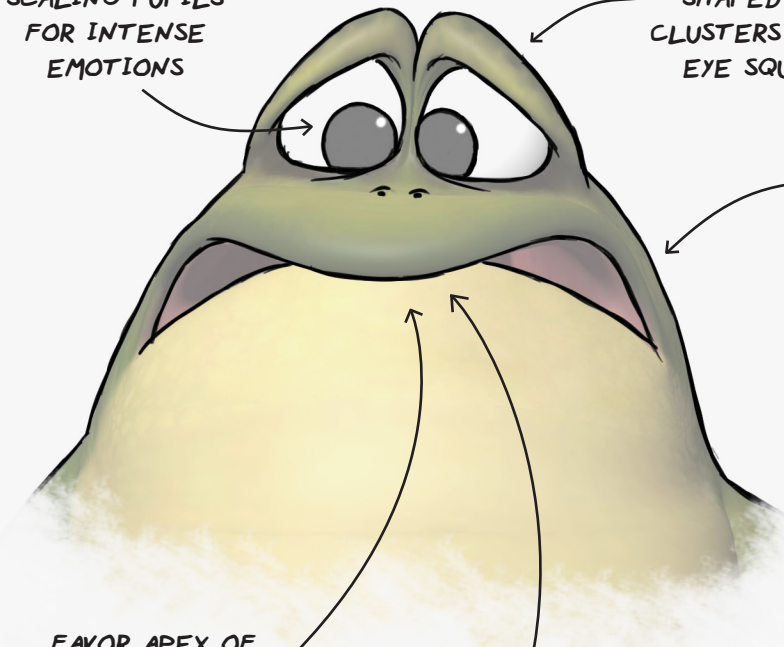


USE TEETH
FOR PAIN OR
EFFORT

ALWAYS TRY TO BLEND
VOCAL SAC INTO
BELLY (NECKFRNT AND
VOCAL SAC CNTRLS)

GO BIG WHEN
SCALING PUPILS
FOR INTENSE
EMOTIONS

FOR SAD BROWS CREATE EGG-
SHAPED EYES USING BROW
CLUSTERS AND UPRINGS OR UP
EYE SQUASH SIDE AND TX

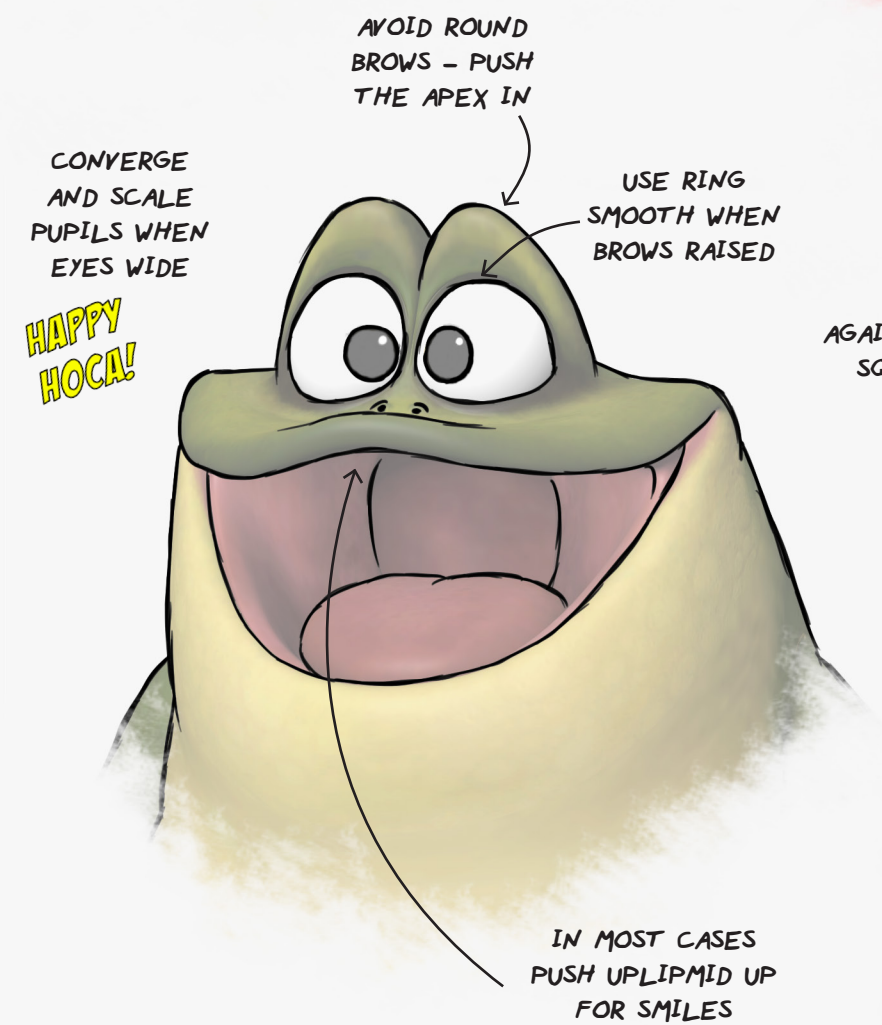
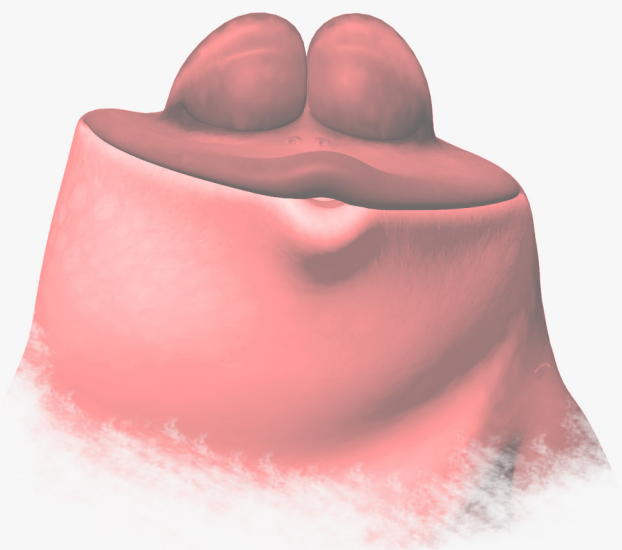
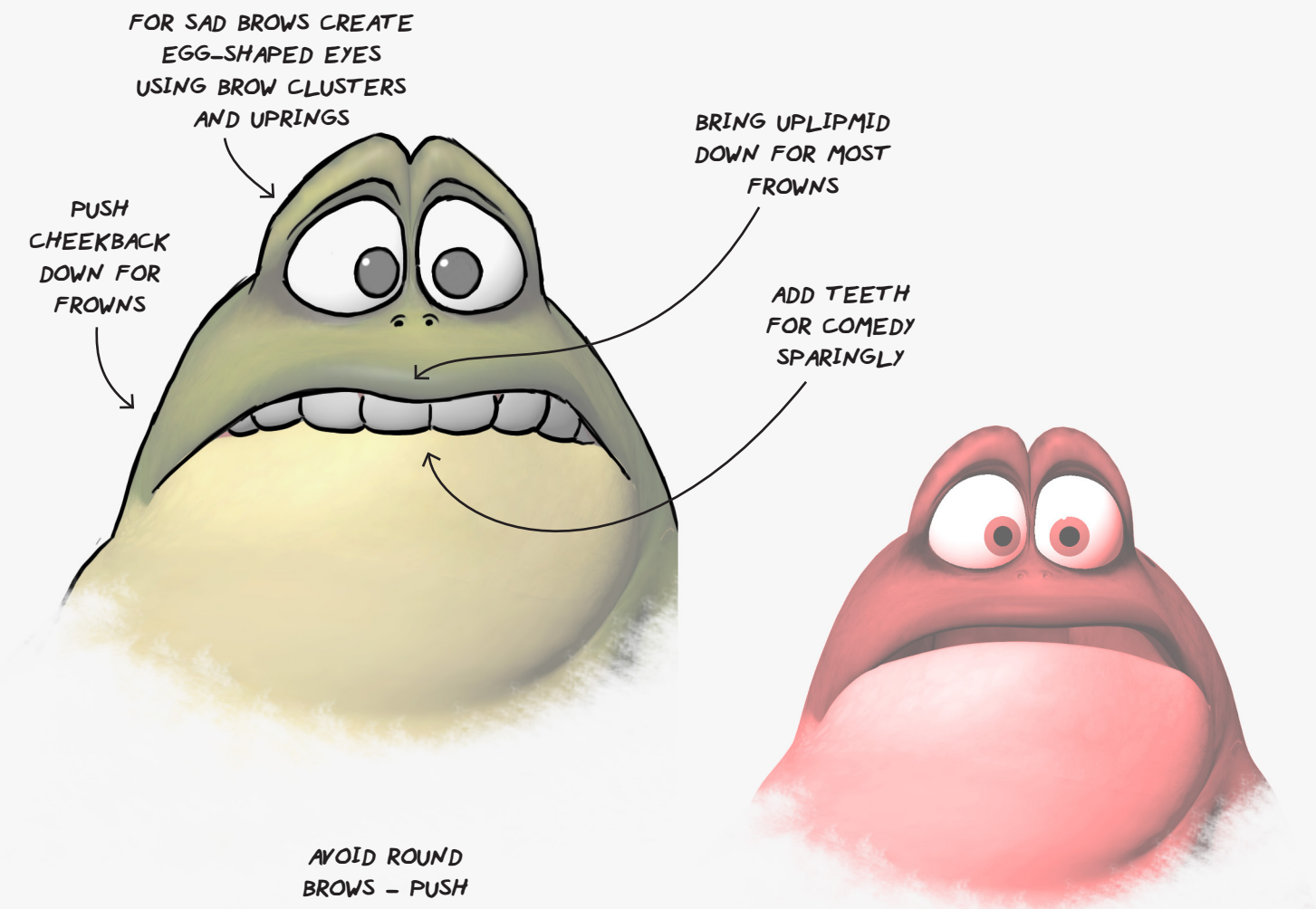
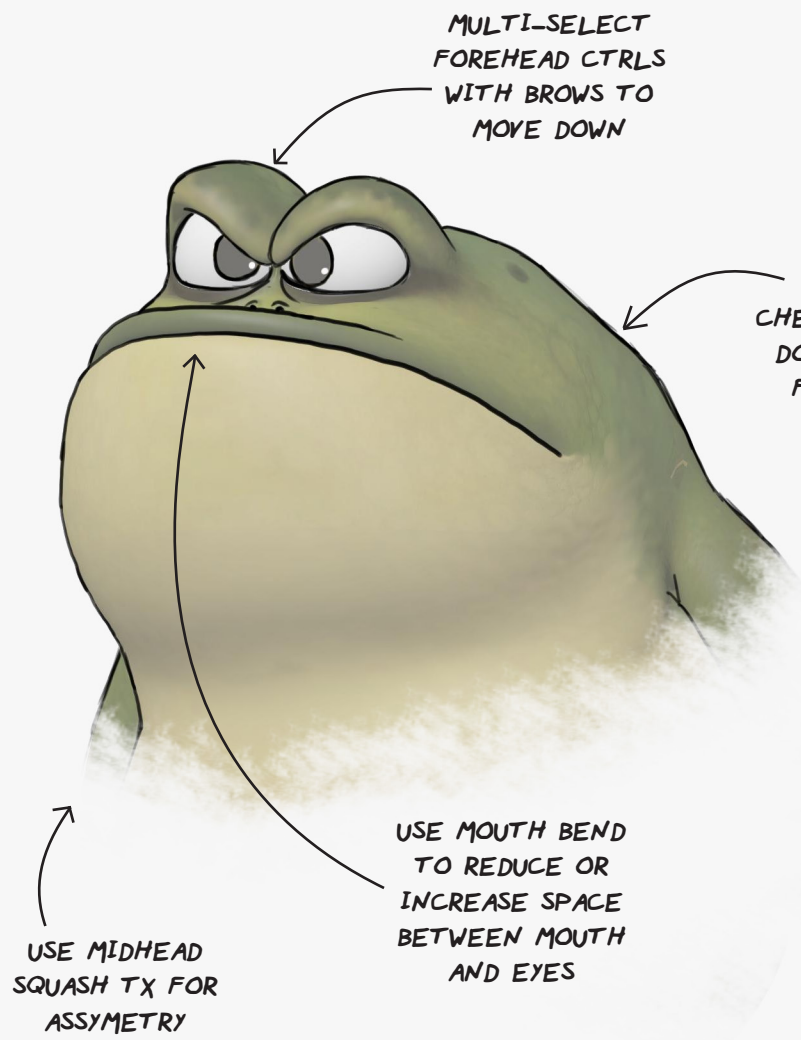


PUSH
CHECKBACK
DOWN FOR
FROWNS

FAVOR APEX OF
LIP CURVES

BRING UPLIPMID
DOWN FOR MOST
FROWNS



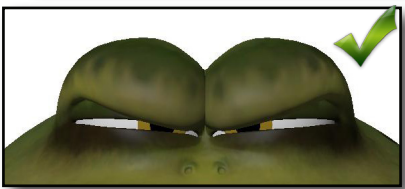
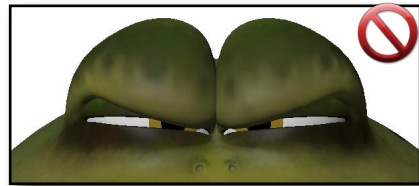
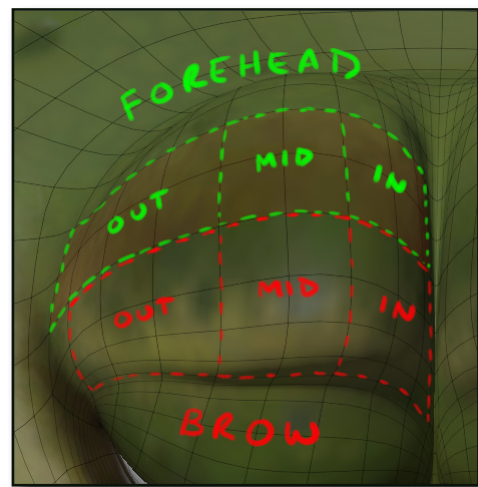


Brows & Eyes

There are multiple ways to control/shape Andrew's brows and eyes. They each have their pros and cons.

Brows + Forehead

When raising or lowering the brows, you must use the forehead controls as well to shape and maintain volume. (mads, deadpan, surprise)



Cornea Bulge

Scale up EyeCornea bulge to help us see his pupils when Andrew is looking away from camera.

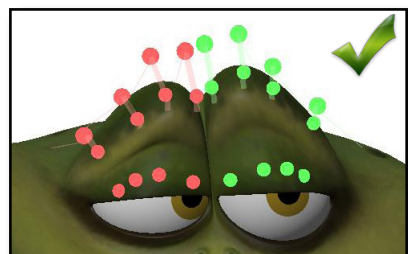
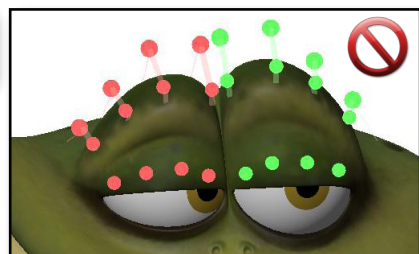


Brow Clusters and Contours



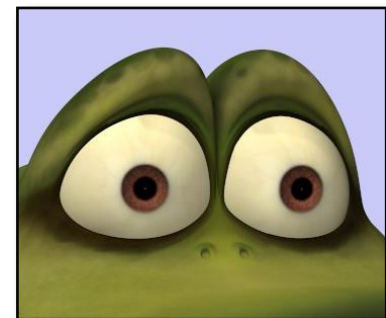
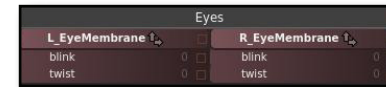
Brow clusters are most useful to achieve sad or "suave" brow shapes.

Note: The contours (on the lids) are also helpful to get an "egg" eyeshape, along with the upLids.



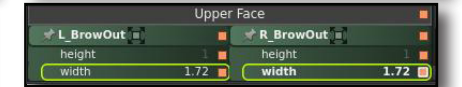
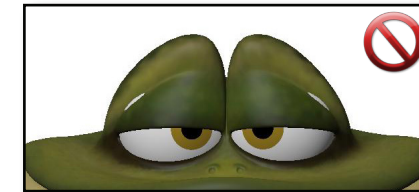
Eye Membrane

Look for opportunities to show the animal in him by blinking the eye membrane

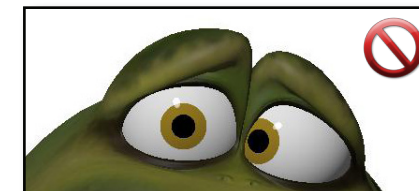


Brow and Eye Scales

When using various controls, the eyes may crash through. Brow scales can be used to fix this.



Brow scales can help with volume can be lost easily as well.



Eye scale is useful for quick assymetry and also affects the brow. Careful though; it can quickly squash too far.



Eye Squash/Stretch

To push a worried or sad expression further, UpEye_Squash tx and side can be useful.



Brow clusters still work better for sad shapes.



Unique Features

Collision Bulge

Normally we would rely on CFX or have a manual control to fix these penetrations

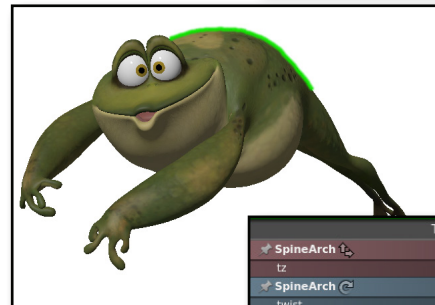
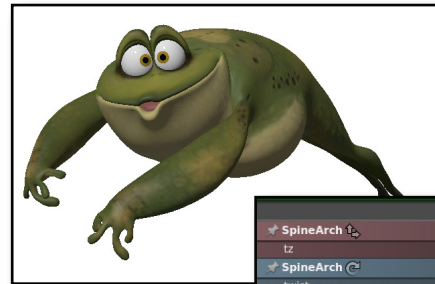


But Andrew's Collision Bulge is on by default. It can be disabled per arm/leg if needed.



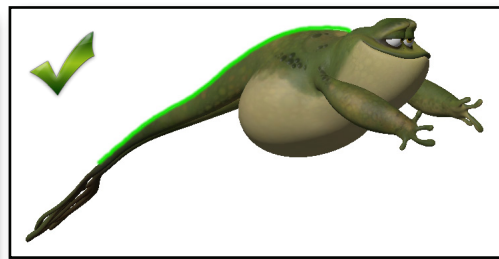
Belly Blend + Spine Arch

Belly_Blend allows you to make the spine arch affect his back only.



Smooth Controls

Smooth controls blend in a less detailed smooth model per body part for the arms, legs, butt, torso front, and poison sacs.



Pucker

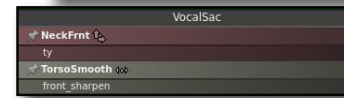
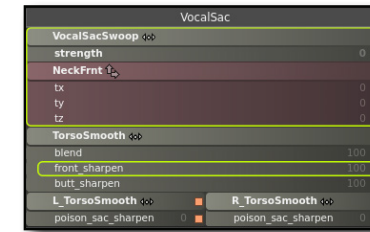


The pucker pose in the library is the one to use. Do not use the pose control; it is designed to improve upon a custom shape.



Vocal Sac

TorsoSmooth-front_sharpen, VocalSacSwoop, and NeckFrnt are the best ways to adjust the vocal sac.

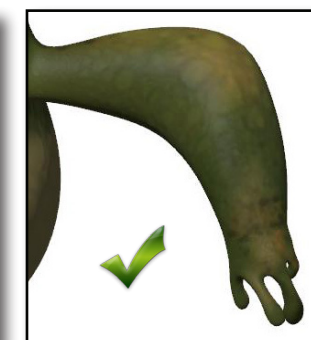


Swoop Controls

Swoop controls have the same purpose as Smooth controls; to clean up lines. In general, they are used to "pull out" geometry at a crease.



FootSwoop stays on by default to keep a cleaner line when the foot is bent down.



Fleshiness for Free

In addition to the standard arm/leg sims, Andrew also has fingers, toes, belly, back, butt, vocal sac (seldom used), and poison sac sims.



Use some or all of these in every shot.

Butt



We should not accentuate his butt unless it is the focus in shot. Fight the urge.



Unique Features (cont.)

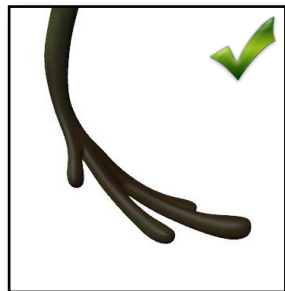
Lip Square

Often in 3/4 view the far side of the mouth is not as clean graphically. Use Lip_Square to create a more appealing silhouette

L UpLip_Square	
blend	19
location	60
sharpness	75
in_out	0
up_dn	0
L LoLip_Square	
blend	90
location	61
sharpness	52
in_out	4



Toe Drag

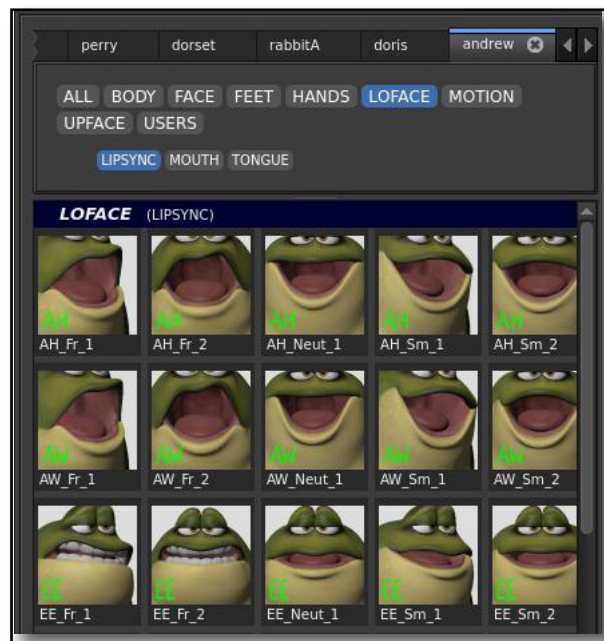


ToeDrag can be used with Foot or ToeRocker to get a more appealing curve through the foot and toes.

L Toes	
L ToeThumbDrag	
blend	100
max_angle	47
tip_rot_lock	0
tip_pos_lock	0
L ToeIndexDrag	
blend	100
max_angle	60
tip_rot_lock	50
tip_pos_lock	100
L ToeMiddleDrag	
blend	100
max_angle	60
tip_rot_lock	93
tip_pos_lock	100
L ToePinkyDrag	
blend	100
max_angle	60
tip_rot_lock	55
tip_pos_lock	100

Lipsync Library

We now have five poses for each phoneme; Frown, Frown 3/4, Neutral, Smile, Smile 3/4. It's easiest to use if you resize the window to 5 columns.



Inflate keeps the volume of the belly as the spine bends forward - you will not see it activate with body_r.

L/R/Belly pivot from a useful location near the spine.

BellyMuscle curves come with the Muscle sim package and pivot from the center of the belly mass.

Torso			
Belly			
inflate	0		
Belly			
out_in	0		
up_down	0		
forward_back	0		
Belly			
orbit	0		
side	0		
twist	0		
bend	0		
Belly			
width	1		
length	1		
depth	1		
L Belly		R Belly	
out_in	0	out_in	0
up_down	0	up_down	0
forward_back	0	forward_back	0
L Belly		R Belly	
orbit	0	orbit	0
side	0	side	0
twist	0	twist	0
bend	0	bend	0
L Belly		R Belly	
width	1	width	1
length	1	length	1
depth	1	depth	1
BellyMuscle			
tx	0		
ty	0		
tz	0		
BellyMuscle			
orbit	0		
bend	0		
side	0		
twist	0		
BellyMuscle			
sx	1		
sy	1		
sz	1		

Belly

Tips & Tricks

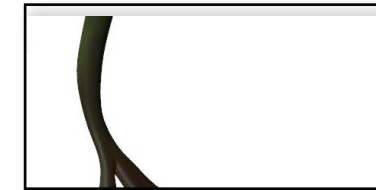
Head Turn

To help with a head turn you can decrease the head twist, and instead use Up-Face.side, Head_t, and m/l/r_shldr_r to fix the pose (skull.side can help with an open mouth).



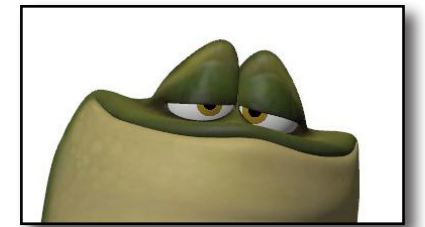
Cheek Back

Use his cheekBack controls with frowns to simplify the shape of the head and make it flow with the mouth shape.



Top of Mouth

When the head is tilted up, often the space between the eyes and mouth is lost. Use mouth-bend or muzzle-bend to bring him back on model.



Poison Sacs

Poison Sacs are blended off by default to create cleaner silhouettes. When Andrew is turned around, blend them back on.



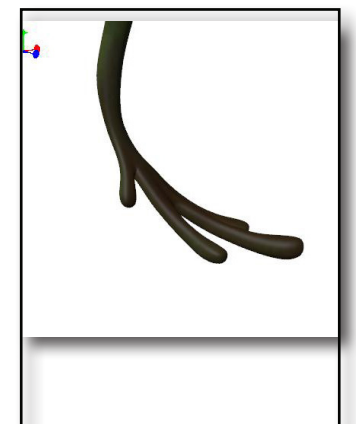
Open Mouth

Andrew's rig was optimized to have LoFace_Squash.ty take extreme open mouth shapes further into his torso.



Leg Length

Andrew's up/loLeg scales should be at 0.75 when standing.





Andrew uses it.

*Because your
warts deserve
the best*